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The ART NEWS

OCT 22 1934

ESTABLISHED 1902

VOL. XXXIII

NEW YORK, OCTOBER 20, 1934

NO. 3 WEEKLY



"LA BLONDE GASCONNE"

Recently acquired by the Smith College Museum of Art, Northampton, Mass.

COROT

PRICE 25 CENTS



"MRS. ALEXANDER STEWART"

By JOHN C. JOHANSEN

PORTRAITS

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, OCTOBER 20, 1934

1934 International Now In Progress Lists Its Awards

**Peter Blume, American Painter,
Is Awarded the First Prize
in Carnegie's Annual Show
of Art of All Countries**

PITTSBURGH, Pa.—Peter Blume, a young American artist of Russian birth who is making his initial showing in a Carnegie International, won First Prize of \$1,500 in the 1934 International which opened at Pittsburgh on October 18. The prize-winning painting which we illustrate on this page is entitled, "South of Scranton." Mr. Blume is the youngest artist to receive first place in the International.

This is the second time since 1923 that an American has won first prize. Of the total of eight awards, two went to American artists, two to German, two to French, one to a Spaniard and one to an artist from the Union of Soviet Socialist Republics.

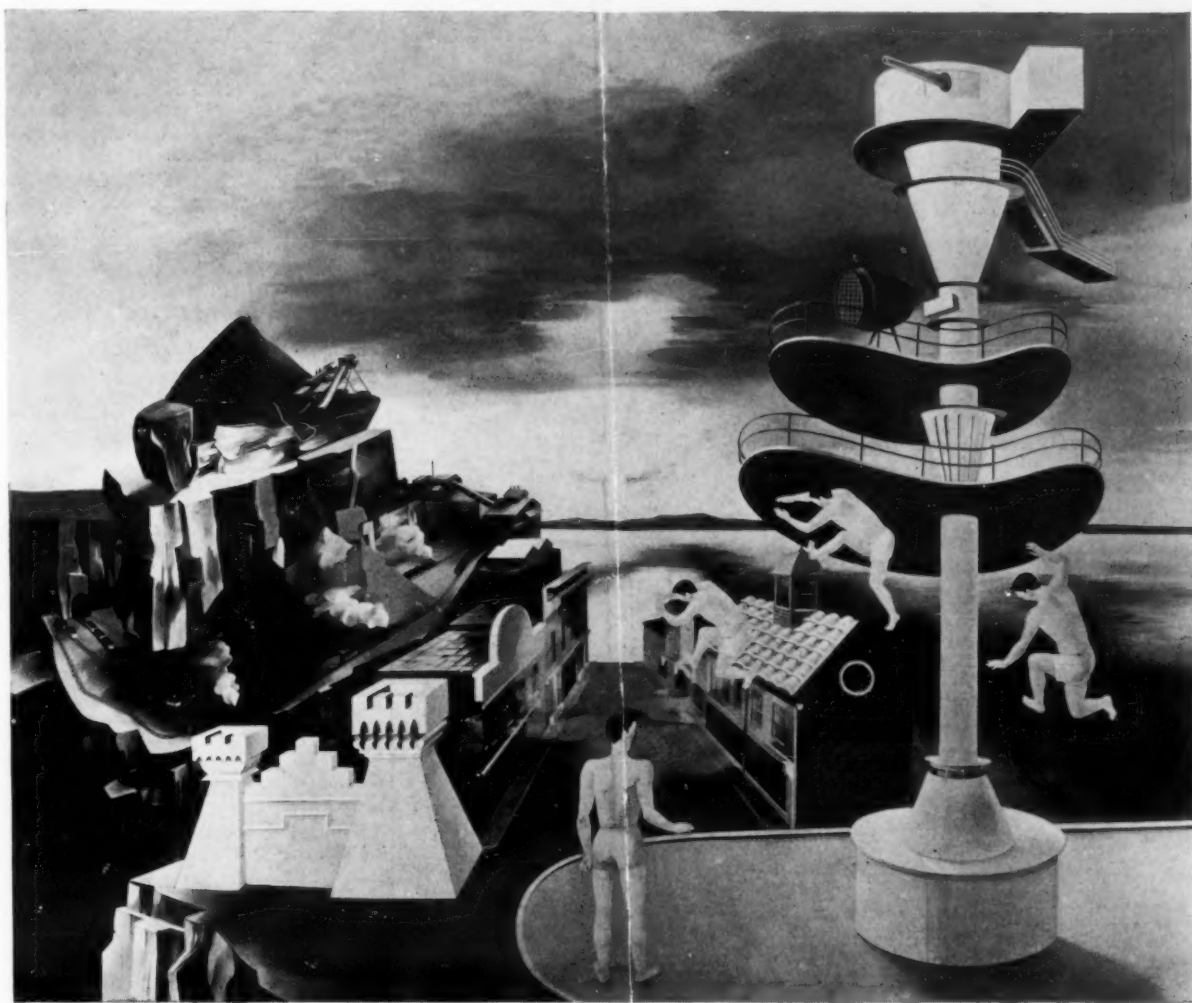
The second prize of \$1,000 was awarded to a German artist, Karl Hofer, who at present resides in Switzerland. The painting is entitled, "Pastoral." Third prize of \$500 went to Sidney Laufman, an American landscape painter who lives in New York City, for his painting, "Spring Landscape."

Honorable mentions were awarded to Edouard Vuillard, the distinguished French artist, for his painting "The Baby," to Salvador Dali, a Spaniard, for "Enigmatic Elements in Landscape," to Alexandre Deineka, a Russian, for his painting entitled, "Girl on Balcony," and to Franz Lenk, a German, for his "Bavarian Landscape." The Allegheny County Garden Club prize of \$300, offered by the Garden Club of Allegheny County for the best painting of flowers or a garden, was awarded to the noted French artist, André Derain, for his painting entitled "Roses."

For the third time in the history of the Carnegie International, the prizes were awarded by a jury composed of other than all artists. The jury this year consisted of an art critic, an artist, and the director of an art museum. The members of the jury were Elisabeth Luther Cary, art editor of the *New York Times*, Gifford Beal, American artist, and Alfred H. Barr, Jr., director of the Museum of Modern Art, New York. The jury met in Pittsburgh on September 26 and 27.

Peter Blume, who carried off the first Carnegie prize, was born in Russia in 1906. He was brought to America at the age of five and was educated in the Brooklyn public schools. He studied commercial art at night and later attended the Educational Alliance, the Art Students' League and the Beaux Arts. His first one-man show was held at the Daniel Gallery in 1930. In 1932 he was awarded a Guggenheim fellowship. He was represented at the Century of Progress Exhibition of Painting and Sculpture at the Chicago Art Institute in 1933 and again in 1934.

Peter Blume's paintings have been classified sometimes as abstract, sometimes as expressionistic, and again as surrealist. He is intensely interested in design and rhythm and constructs his



"SOUTH OF SCRANTON"

By PETER BLUME

This painting by an American artist was awarded the first prize in the 1934 Carnegie International Exhibition which opened in Pittsburgh on October 18.

Fine Arts Exposition Promises A Magnificent Display

All the space for the large Fine Arts Exposition to be held in Rockefeller Center Forum during the whole month of November has been contracted for, necessitating the omission of many leading art firms.

Already the Forum is humming with activity. A Chinese temple, a French garden and French and English period rooms are in process of transforming the empty reaches of this gigantic modern building into a kaleidoscopic panorama of today and yesterday. Treasures ranging from historical books and manuscripts, modern poetry and paintings, European and Oriental works of art and decoration, to jewels that once adorned an Empress, add to the color of the installation. Many surprises await the visitor on his first approach to this amazing exhibition.

The Formal Opening on the evening of November 2 will be by invitation only. Presiding on this occasion will be several people prominent in both the social and the art worlds, whose identity cannot now be disclosed. Broadcasting over the N. B. C. network on the opening night, and at frequent intervals throughout the duration of the show, will be in the charge of a distinguished group of persons. Full details will be made known later. In the meantime, among the art authorities who will speak to the public on the air will be Dr. Wilhelm R. Valentiner, who will broadcast direct from Detroit on a date to be announced later.

News arrives from Europe of a number of people who are visiting the United States in November with the Fine Arts Exposition especially in mind. Many Americans from out of town are coming to New York next month for the same purpose. The catalog of the Exposition, which is now in course of preparation, will be elaborate and profusely illustrated.

The complete list of exhibitors follows:

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paintings along architectural lines. He is preoccupied with "machine-age" subjects, as in his prize-winning painting. His work discloses a certain element of studied and deliberate naiveté. A stu-

dent of the Flemish primitives, he shares their predilection for definite outlines, cool precision and microscopic attention to infinite details.

Karl Hofer, the German artist who

was awarded the Second Carnegie Prize for his painting, "Pastoral," was born at Karlsruhe, Germany, in 1878. He received his early training at the

(Continued on page 11)

Knoedler's Holds Centenary Show Of Whistler's Art

**One Hundred Selected Prints
in High Quality Impressions
Constitute Fitting Memorial
To America's Noted Artist**

By JANET ROSENWALD

One hundred years ago, an American artist was born. The very gifts with which he was endowed cost him a career in his homeland, and it was France and England, for the most part, that nurtured his artistic evolution. Today, at the Knoedler Galleries, one hundred selected etchings, dry-points and lithographs by James Abbot McNeill Whistler are on view, commemorating the centenary of his birth and testifying anew to the high reputation achieved by Whistler in the country which jealously claims him as a native son.

It is now many years since a few hardy collectors began to attract Whistler's prints to this side of the Atlantic. If one demand any proof of a changing attitude toward his work, it need only be recalled that at the Metropolitan Museum of Art Whistler is one of only six artists whose prints may not be handled by the casual visitors to the Print Room. Indeed, Mr. Whistler's star has so long been in the ascendant, that it has all but floated beyond our ken, and in many quarters today, his genius is accepted with tolerant resignation, utterly devoid of any sincerely experienced pleasure in the creations of that genius. It is for these unresisting advocates, as well as those to whom Whistler is only a name recently linked with the Chicago Fair and postage stamps, that the current exhibition will yield surprising gratification.

If James Whistler's ghost, mellowed by the surcease of misunderstanding and devastating criticism, could filter into the Knoedler Galleries, it would be pleased with what has been done. For this is an exhibition, conceived and executed to the least detail as Whistler would have wished it. Mr. Fitzroy Carrington has directed his sympathetic comprehension of Whistler, both as a personality and as an artist, to perfecting a truly memorial centenary. The announcements of the exhibition, headed by Whistler's, not Knoedler's name, read almost like an invitation from the artist to view his creations. The catalog, which appears as an issue of *The Print Collectors' Bulletin*, is bound in Whistler's favorite "butcher's paper," and in accordance with his expressed desire regarding such commercial catalogs, contains no reproductions. Mr. Howard Mansfield, who has grown up in the Whistler tradition and from the first championed the artist, has most fittingly provided the introduction to the catalog. With the same graphic precision for which Mr. Mansfield is noted in his own profession of the law, he has compressed into two brief pages of text a seasoned critical estimate of Whistler's work, enriched by his own personal interest in the man and

(Continued on page 4)

SMITH COLLEGE ACQUIRES COROT

NORTHAMPTON.—The Smith College Museum of Art announces the addition of Corot's "La Blonde Gasconne" to its permanent collection. This picture, which is reproduced on our cover, remained the property of the artist until his death. In two paintings of the interior of his studio which Corot made, the picture can easily be recognized hanging on the wall. It is likely that it was painted about 1850.

Many critics in the last few years have pointed out the enigmatical character of Corot's work. Roger Fry recently remarked in *The Burlington Magazine*: "I have never heard any plausible theory of how it came about that the same man who did in his youth landscapes of intense purity and delicacy of feeling and unquestioning sincerity, should have also executed so many landscapes based on a peculiarly false and fictitious poetical make-believe."

It was, as we know, these later works which caught the public's fancy. But not only the public's fancy for we would have found very few in the first decade of this century who had any praise for that very phase of Corot's work which we now feel to be of lasting merit,—namely, the earlier landscapes and the figure paintings.

"The second Corot has spoilt one's enjoyment for the first. Besides his later pictures, how hard are those studies from Rome which the dying painter left to the Louvre, and which, as his maiden efforts, he regarded with great tenderness all through his life." So wrote an earlier critic. How long it has taken to leave that view-point behind us! Corot's tender regard for those studies from Rome needs no condescending explanation. He felt them as we have come to feel them, refreshing exceptions among the interminable misty landscapes stylized even to the bend of each tree and branch.

But however much the poetical landscapes show Corot's curiously obvious poetry, the earlier landscapes prove that he had both a remarkably photographic eye and the courage to use it. The resultant frequent "chopping off" of the composition is even reminiscent of Vermeer and, later, Degas. In fact, the recording is sometimes almost too topographical. But the quality of these early paintings,—their color and sense of paint,—lend a subtle poetry not found in the more obvious later works. The result is perhaps classical in feeling, not so much from tradition as from the candid approach. How unrestrained Corot could be at times, even reminding one in his brush work of Rembrandt, can be seen in the very interesting "Portrait of a Woman" recently acquired by the National Gallery in London.

The classical Smith College Museum portrait is serene and compelling. It has about it that certain timeless quality which some works of art possess. Of the XXth century artists Picasso comes at once to mind in contemplating the modeling and treatment of the head. The composition is simple and there is a disconcerting skill in the arrangement of the figure within the frame. The colors are cool,—blues, ivories, mauves, olives and siennas.

The Museum already possesses two early landscapes. The portrait adds to this group another important phase of Corot's work. The painting will be shown to the public in November. At that time the Museum will hold an exhibition of Corot portraits and early landscapes.—J. A.

BOSTON DISPLAYS PORCELAIN GROUP

BOSTON.—A collection of European porcelains, first established by Mr. and Mrs. George C. Wales and since augmented by numerous loans and gifts from other collectors, was placed on view at the Museum in the beginning of October. The exhibition illustrates the underlying relationship of all European porcelains. At the same time many variations are to be noted. Different local clays gave different wares, while national tastes dictated individual differences in decoration. The general trend of fashion in decoration followed styles set in Paris at the Sevres factory as a rule. Several rare groups of Swiss, Copenhagen, and Stockholm porcelains and a group of lustre provide interesting bases for comparison.



"THE BRIDGE"

By WHISTLER

Included in the Whistler Centenary exhibition now on view at the Knoedler Galleries.

One Hundred Whistler Prints Now on Exhibition at Knoedler's

(Continued from page 3)

his art. Speaking as a "mere collector," Mr. Mansfield traces his appreciation of Whistler's *oeuvre* from the early French and Thames etchings through all the varied phases of subsequent achievement, stating "that the appeal was through the expression of a distinct personality, working without trace of imitation."

So much of a definitive nature has been written on Whistler's art that it is necessary here only to recall what critical appraisal his commentators have accorded him and what the prints themselves substantiate. Although constituting numerically only slightly more than a quarter of the exhibition, the lithographs on view, offer a convincing illustration of the catholicity of Whistler's taste, as well as his artistry in working the stone to produce a variety of effects. The all-pervading hush of "The Thames," with its softly gleaming light areas, typifies one Whistlerian expression, admirably balanced by the strong contrasts of light and shade in the lithotint, "Lime-

house." The latter Whistler drew directly on the stone at the very vantage point from which the view is shown, although a more usual procedure was to work from memory in his studio. The two mother and child subjects reveal the artist's sympathy for this particular human relationship. Suggestive line and subtle shading evoke the sense of gentle, yet sturdy protectiveness in the figure of the mother, complete reliance and surrender in that of the child. It is one of these prints that the Pennells described as "as instinct with maternal devotion, as the Madonnas of Bellini or Fra Angelico, the plump nakedness of the child a marvel of masterly execution, of eloquent form."

Whistler's interest in the nude or lightly draped human figure, hardly suspected from its rare treatment in etching, is here demonstrated by a number of lithographs. Whether it be the drooping relaxation of "The Draped Figure Seated," the concentrated absorption of "The Horoscope," or the airy lightness of "The Dancing Girl," characterized by T. R. Way as "but a passing thought," the swift surety of

Whistler's barest line speeds the essential impression he would convey.

The etchings and dry-points selected for display are likewise calculated to represent the many aspects of Whistler's art. One sees here his special skill of omission in so early a plate as "Fishing-Boats, Hastings," while not far away hangs the later "Zaandam" print in which Pennell considered that Whistler had surpassed even Rembrandt in the elimination of unessential detail. This incredible economy of line is demonstrated even more convincingly in the seven prints from the "Naval Review Series," of which Whistler shook twelve out of his hat in a single day, proving with superb magicianship the dramatic eloquence of a scribbled line.

Along with what Mr. Royal Cortissoz calls "a disinterested passion for beauty," Whistler's interest in humanity seems to have crept into even those plates which he conceived only as exquisite harmonies of light and shade, and color and texture. The Venetian series and the later French and Dutch prints offer to the eye a pleasing surface, while closer scrutiny almost inevitably reveals figures emerging from the shadows, leaning from windows, grouped on balconies or in doorways, going about their daily business, chatting or frankly looking on, but always contributing that sense of living warmth to the scene depicted. Such examples as "The Bridge," illustrated in these pages, and "The Riva," betray more openly the artist's love of teeming life. And so one may go from print to print, enjoying the crumbling richness of Renaissance architecture in "The Palaces," a print distinguished by no careful tracery of lacework in stone but conveying rather by mere impression the mellowness of decaying grandeur. Or one may share the languorous dreaminess of "The Garden," recall in "The Two Doorways" and "Ponte del Piovan" the long silences of Venice unbroken save by the warn-

ing cries of the gondoliers, delight in the delicate pattern of "The Turkeys" or the sharp contrasts of "The Kitchen" and "The Beggars." It is a fertile field for varying sensation.

The visiting spirit of Whistler would be pleased with all this work on view, but not even a diffused and nebulous version of the witty "Butterfly" could remain unaware of Mr. Carrington's sly annotation of several of the catalogued prints with a record of their exhibition at the Royal Academy. It is a subtle challenge to the artist's eternal plaint of genius, unrecognized and neglected.

COOPER UNION TO SHOW SILVER

Silver from the reign of Louis Quatorze to the Empire, will be shown in the Cooper Union Museum for the Arts of Decoration in their first exhibition of the season, which will open on November 2 and continue through November 27. There will be a private showing the evening of November 1. This is the first of a series of six major exhibitions which will be held during the winter season in the Museum, it was announced.

The showing will be distinguished not only by the work of a representative group of silversmiths but also by a display of original drawings and engravings by masters of these periods. Silver from the Museum's collection will be on view, supplemented by objects lent from various American collections.

Correspondence between designs and their execution will be an interesting feature of the exhibition. Plates by Masson, Jean-Bernard Toro, Oppenrod, and Meissonier, of the earlier part of the period, and by Pierre Germain, Lalonde, Forty, and Percier and Fontaine, of the latter part, will be shown, along with the work of many other designers.

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EXHIBITIONS IN NEW YORK

MASTER IMPRESSIONISTS

Durand-Ruel Galleries

It is not an easy task for the eye to blot out the sensations of the city streets and adapt to that wild madness of sunlight from which the impressionists drank their fill and transferred a goodly quota to canvas. It is the same whether one enters from a fevered noon or the coolness of evening, even when many of the paintings are familiar to those who have frequented this gallery within the past few years.

Several Monets and Pissarros, however, painted in the '70s and '80s in the tenderer and darker palette of their predecessors, serve to remind us only slightly of that burst of fire which was to be released later by their technique of divided tones. Monet's "Rouen Cathedral" and Pissarro's "Faneuses, le Soir," both of the early '90s, are evidence of that rich fulfillment which comes when the brush is governed by the dictates of nature rather than academic sovereignty. Two egas, "Veille Italienne Rome" and "Danseuse aux Bouquets," more than hint of the tremendous advancement which converted a rather harsh Dutch realism to a freedom of brushstroke rarely encountered in the history of art. In addition, a few pastels by the same artist bespeak the profound power and knowledge of anatomy which underlies a pose or gesture, even in a minute sketch.

Two typical Guillaumins, one impressionist and the other almost post-impressionist, are exceedingly dark in contrast to those pastels which run riot over the canvases of his contemporaries. The Manets, the earlier portrait of his wife and that charming view of his garden, have been discussed so many times that we shall not consider them except to point them out as two of the most important paintings in the exhibit. Eight examples of Renoir offer a fund of information and enjoyment in his treatment of still life, figure studies and landscape. The "Portrait de Mr. Fournaise," in its masculine power, is hardly superior to that beautiful "Portrait de Mlle. D. R.," graced with all that delicacy with which his imagination could endow his brush, and that charm of contrast which the dark eyes of the intensity of a Goya offer to the flowery lavenders of the dress and wall paper. Three contributions of Berthe Morisot, (call her minor if you dare after a glance at the "Jeune fille se reposant sur un sofa")

lead us to four canvases by Sisley, principally canal scenes to which we are thoroughly accustomed. Miniatures of beauty, their reticence will outlive those landscapes grander in style and method but microscopic in genuine feeling. Upon leaving, how very heavy is the gloom which the gathering darkness of evening slowly pounds upon the city streets.—J. S.

WAYMAN ADAMS

Grand Central Art Galleries

To enumerate the list of prizes which Wayman Adams has accumulated during his thirty years of painting is an almost endless task. For curiosity we counted them and discovered that almost twenty-five academies, institutions and associations had honored him with this distinction. And no wonder, for this pupil of Chase, Forsyth and Henri has accumulated one of the most amazing techniques of this modern day of portraiture. A brush stroke so smooth as to be almost concealed in his pigment, a flair for a scrupulous realism, and a treatment of fabrics and background almost uncanny in its faithful reproduction to life, has resulted in his position as one of the foremost portrait painters of the academy. His choice of model is not restricted either as to sex or age, for he paints all types with equal facility.

In a very handsome study of Mrs. Horace Hammond, a rich brown background acts as a splendid foil to the white of her evening dress. Miss Cornelia Otis Skinner has also posed for Mr. Adams in that lovely emerald green velvet dress which she wears in her character sketch of the Empress Eugenie. Betty Peet, in her taffeta dress so black as to bring into focus more clearly the pearly tints of her complexion, is another of his most successful feminine characterizations. He is equally adept with masculine subjects, as one can see from his portrait of Major George McMurtry. Of course his children's paintings are well known, in particular the "Baby Snig" which we reproduced in last week's issue. Even class does not seem to enter into his selection of model, for "Lovitt and Son" are pictured in slate overalls and yellow suspenders with all their working materials before them.—J. S.

AMERICAN PAINTINGS

Milch Galleries

The new exhibition of the regular staff of American painters at these galleries is heralded as "recent" work. However, one will find many canvases which have been shown before, as the great majority of these artists are still away in the country art colonies. Among those on which the paint has hardly dried is the "Parade of the Clowns," certainly one of the most fascinating canvases which Lucile Blanch has produced up to date. It is so much more vigorous in design than the one recently purchased by the Wanamaker collection that one can only regret that collectors seem to have an unhappy faculty for including inferior paintings in their acquisitions. There is in this circus scene a striking circular rhythm starting, of course, in the ring itself and repeated in the ovals of the masks, and again in the humorous black umbrella and a little pig's snout. It is colorful and gay, as it should be, and removed from the academic quality of those acrobats which have unfortunately already become immortalized. Another significant painting is Stephen Etner's "A Friend," in which the dominant note is sadness, a mood set by his use of Manet blacks and further enhanced by the droop of the shoulders, the folded hands and the melancholy downward plunge of a black feather. The clarity of S. Simkhovitch's "Spring in Connecticut" has been commented upon before but it is a work which does not lose out by frequent exhibition. The brown and tan study in Georgiana Klitgaard's "Cow Yard" is a pleasant thing to look at, if not profound. Other artists who are represented are John Barber, L. Kutchin, Maurice Sterne, Paul Burlin, Edward Bruce, George Picken, Louis Ritman, Sidney Laufman, Leon Kroll and Francis Speight.—J. S.

MEMBERS' EXHIBITION

Fifteen Gallery

Familiar paintings in both water color and oil are to be found and the names on the catalog list have not been altered from those which we saw the previous season. We note with interest the semi-abstract still life of Beulah Stevenson; the "Sunny Morning" of Anders D. Johansen; the "Low Tide" of Armand Wargny; the "Cabbage Patch" of Hanns T. Scheidacker, and Charles Aiken's "Rhododendron Thicket." Isabel Kimball has a very charming bird bath among the garden sculpture.—J. S.



WHISTLER: THE DANCING GIRL
(Lithograph)

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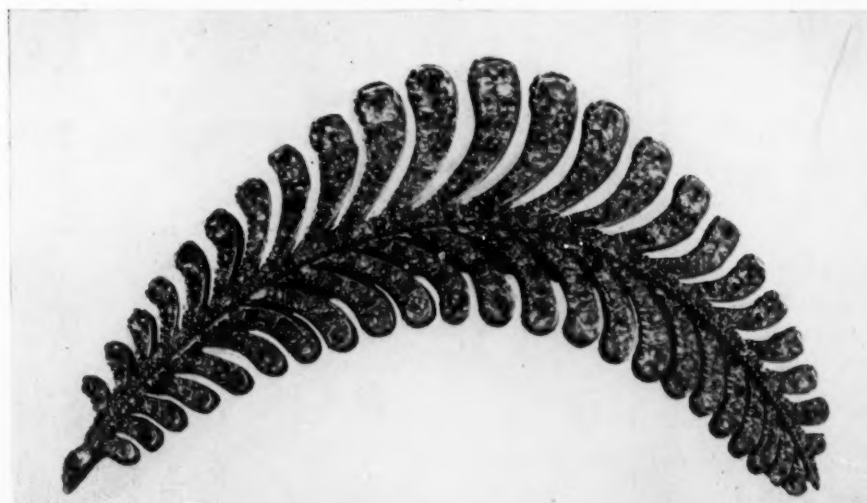
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NEW ADDRESS

in Berlin **BELLEVUESTR. 10**

THANNHAUSER
LUCERNE BERLIN

Wanamaker Sponsors Exhibition Of Work by American Artists

By JANE SCHWARTZ

That embryonic national flavor, which for two long centuries has been cradled in the womb of European art traditions, is restlessly seeking its fulfillment. It is not, however, the confident man of the world who, in emerging, clothes his eclectic style in an American vision, but a lusty, red infant who, new to this world of "bloom and buzz," is willing to accept that glorious scene about him with the joyous freshness of one who sees for the first time. But what is this contemporary expression which the Wanamaker stores in both New York and Philadelphia point out so definitely in these simultaneous exhibitions? To begin with, the American artist has abandoned the Parisian attic and has become absorbed in the wealth of aesthetic material which he readily finds in slumbering corn fields, in the almost too magnificent landscape of the west, in the more reticently rugged hills of New England, in the innocent white of southern cotton plantations, in the skyscrapers, the mills and the thousand variations of localities. Characteristic of the American man, his art is free from those thrashings of the spirit which define the modern art of Europe. It is a child's creation, clean, logically imaginative and unselfconsciously detached from melancholia and neuroticism. To the American artist, Freud is a myth, one-track, inefficient and useless. The third ear-

mark of this rising art movement, almost too evident for discussion, is a flair for naked realism which may owe thanks to the painting of Burchfield and Hopper. Other stamps of Americanism are there, to be sure, but they are comparatively minor and may characterize the individual artist, rather than the art of the country, in general.

Very few of our contemporaries are absent from this exhibition of two hundred and fifty paintings. Nevertheless, one will find few who have put their best foot forward in this display. Having recourse to a catalog after a visit to this gallery, we were more than shocked to read that such artists as Baylinson, Brook, Cikovsky, Ganso, Kroll, Schnakenberg, Simkhovitch, Sterne and Varian, not to mention others of equal authority, had actually avoided recognition by hiding under a veil of either uncharacteristic or, worse still, inferior painting. There are obvious and comprehensible reasons for such lapses, but we shall not dwell upon these except to issue a warning to those who are carried away by the potential weight of great names.

However, one is always sure to discover one or two good apples in a basket, and we were able to find more than a mere few. Among these is that charmingly imaginative piece of poetry written in John Steuart Curry's "First Snow," a canvas which many will overlook who prefer the tornado conflicts of his anecdotal canvases. Rare it is to find the artist quietly contemplating the trim passage of ducks on a smooth-

New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

October 24, 25—Library of the late Thomas H. Kelly, consisting of general literature, standard sets, etc. Now on exhibition.

October 25—European and American paintings from various private collections, including property of the estates of Elizabeth A. Cotton of Brookline, Mass., and of Allan McCulloch of New York City. Now on exhibition.

October 26, 27—Notable American furniture and decorations, the private collection of the late Dr. Dudley H. Morris of Riverdale and Easthampton, N. Y., and Charlottesville, Va., with a few additions from two other private sources. Now on exhibition.

J. C. Morgenthau & Co., Inc.
22 West 47th Street

October 24—Japanese color prints, ivory carvings, bronzes, American antiques, Netsukes, Chinese robes and porcelain. On exhibition, October 24.

Rains Galleries
12 East 49th Street

October 24-27—Fine English furniture and decorations from the stock of Richard W. Lehne, Inc.; antique English silver and Sheffield plate from several notable London sources and old Chinese porcelain, decorations and works of art, the property of a New York collector. Exhibition, October 21.

ly rippling water, the sheer white of the snow heaped in peaceful mounds on either side of the bank, disturbed from its virginity by a startlingly green bush on the left. Equally rare is that humorously composed canvas of Peppino Mangravite's entitled "Encounter with Rooster" which, aside

from its wittily alert presentation, shows a conquest over formal design which he fails at times to wrest from other paintings. Among others which we especially enjoyed is the "Woman at the Table" by Bernard Karfiol whose presence at local exhibitions has recently been at a premium. In this beautiful little study, one finds a characteristic ambition for solidity expressed in delicate applications of green which at a distance fling a subtle fineness of modeling to the attention of the spectator. Another artist, John Sloan, still engaged in red cross-hatched nudes, reaches a solution by a mannered and almost distressing procedure in his "Adobe, Nude and Candle." Still another artist of consequence unfairly represented is Raphael Soyer with his "Two Girls," in which his famous Gitel recently purchased by the Metropolitan Museum will be recognized in the person of the figure on the left.

One of the most important canvases in the exhibit is Ann Brockman's "Girls at Piano," in which an almost habitual lack of vital coloring is compensated by her customary ability in composition. Other paintings which for different reasons reach out from the ordinary run of oils are "Groceries and Ice" of Margit Varga, which shows a primitive technique akin to that of John Kane; the strong "City" by George Pickens; "Women at Mirror" by Saul Berman, remarkable for its lovely treatment of chintz curtains contrasting with the bare flesh; the happy "Mahone Bay" of William Glackens; Waldo Pierce's most successful "Bessie and the Twins"; that wittily titled and painted "The Man I Cook For" by Ada Gabriels; the Valkyrie "Horses" of Eduard Buk Ulreich; Mary Hutchinson's adaptation of Rousseau in her "Negro Shacks"; Alfred S. Mira's "14th

Street Crosstown"; Stephen Etnier's "Georgetown, North Carolina"; Isaac Soyer's "A Family," and the true painted-like aspects of Bumpel Usal's "Painting."

In addition to the above works presented "in an effort to stimulate further the practical interest in art stirred by the Public Works of Art Project," John Wanamaker is exhibiting the paintings selected by the jury to form the nucleus of a permanent collection. A definite purchase fund has been set aside for this purpose by the stores in both of the large cities. Of the three, the "Negro Boy" of Thomas Benton is the most vital. In this work, Benton achieves an expression of animation which he generally reserves for his murals in preference to easel painting. As for "Tattoo and Haircut" by Reginald Marsh, while the lighting is excellent and the human message in individual passages particularly appealing, the general effect is muddled and incoherent. On the other hand, "The Tumblers" of Lucile Blanch may be criticized from the opposing angle—for a clarity so easily attained as to be almost academic. To conclude, there are many paintings of a "shrinking violet" nature which are more worthy of proudly announcing to the world their American origin.

For a department store to sponsor an exhibit of such size and description is a noteworthy venture. Not only does such an enterprise reach out to a class of people who would not ordinarily be exposed to the influence of art galleries, but it also gives the artist another field for exhibition. Whether art symptoms will ever become infectious where the public is concerned is doubtful, but John Wanamaker may be warmly commended for his attempt "to give art to everyone."

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Around the Galleries

By Jane Schwartz

Among the introductions to the art world of this week is that of Earl Cavis Kerkam at Contemporary Arts. His debut is not that of an artist who has never exhibited before, since he is no newcomer to the galleries of Paris, Philadelphia, Washington and Chicago. In fact one of his pastels was recently selected for the permanent collection of the Philadelphia Museum. He employs ink, pastel, chalk and sanguine crayon, and frequently one, two, or at times even three, are combined to bring out the desired effect. His favorite theme is a large, heavy-set nude in which the shoulders and arms are given prominence, while the legs and head are more or less unconsidered. These feminine figures, most of which are sitting, are structural and statuesque somewhat in the manner of those which played the part of Picasso's favorite during his neo-classic period. His line, heavily contoured, lacks the delicacy of Picasso's, but is nevertheless not devoid of life.

An exhibition of pastels by George Wright, entitled "Fox Hunting in Connecticut," is now on view at the Grand Central Art Galleries on Vanderbilt Avenue. A foreword written by the artist makes the point that these pictures were not made to compete with the great number of perfectly able prints and paintings of fox hunting extant, nor has the matter of fidelity of



CHIPPENDALE WALNUT LOWBOY PHILADELPHIA, circa 1760

This shell carved specimen in walnut is included in the dispersal of fine American furniture and decorations from the estates of the late Dr. Dudley H. Morris and of the late Arthur E. Cole, to be held at the American-Anderson Galleries on October 26 and 27.

the book of rules as to details occupied Mr. Wright's mind primarily. The effort rather has been to put down the hunting scenes as they appear in Connecticut. The pictures do give the impression of the local hunt and the landscape and the details are sufficiently indicated for that purpose.

Arthur L. Esner hardly stops at bas-

ing his oils on Picasso, but has rather converted the Midtown Galleries into a potpourri of French influences. His first derivative is Gauguin, whom one may find in every single one of his paintings, especially in "Front Door Gossip." Here he places a group of colored women against areas of solid reds, blues and yellows which do not modulate as the eye passes from one to

the other. In "East Side, West Side," Gauguin joins forces with Monet. This alliance is especially noticeable in the painting of the streets, where the blues and pinks are applied for decorative contrast rather than for atmospheric or formal effects. Even Van Gogh comes in for his share of emulation; but those yellows fall very short of the ones which the former raised to such a pitch of brilliance in his Arles scenes. It is a pity that such a real vitality should be wasted upon imitative procedures.

Turning now from modern artists to a few who have already attained classic distinction, there is a collection of prints at Keppel's which includes a fine group of graphic work by French masters who are mainly known by their paintings. Delacroix is here most frequently represented by prints which have that same mobility and freshness of attack which are so characteristic of his oils. Particularly illustrative of this quality is "Weislingen Attaqué par les Gens de Goetz."

It is curious to see how a few of these artists fall into mediocrity in black and white. How formless, for instance is his "Danseuse au Miroir." Toulouse-Lautrec, Gauguin, Laurencin, Manet, Degas are creditably represented, as is Rouault in his self-portrait. Picasso's magnificent "Toilette de la Mère" and Cézanne's two versions in color of "Les Baigneuses" figure among the most important prints. Characteristic Daumiers are in evidence with Forain bringing up the rear in an effort to match wits but only succeeding in calling our attention to his purposeful and powerful line.

Among the two shows at the Ferargil Galleries is the exhibition of drawings by Otto F. Langmann, a Harvard man who studied architecture at Columbia.

These sketches must denote a hobby for they could never be the serious studies of an architect. They have none of the hard documental character of drawings which issue from a real estate office, but are endowed instead with a softness of mood induced by an anecdotal manner of looking at people and streets, and all those surroundings which lend a breath of human warmth to cold black and white studies. Lloyd Parsons, his co-exhibitor, presents an "aesthetic drama of trees" in his series of paintings. While the theme is somewhat limited, we see an occasional introduction of other forms into his landscapes, especially in his early ones which go so far as to produce a very heavy nude. In the artist's less recent work, one can see the influence of Kenneth Hayes Miller, which lends to these canvases an academic quality later abandoned for more freedom in treatment. So bold is his handling of pigment throughout, that he descends upon his painting with the same zest whether the representation is of a flowering orchard or a group of pines.

The last exhibit of this week is the "Collector's Examples of American Painting," received for sale from private owners and estates at the Macbeth Gallery. These thirty-five canvases show a decided preference for our foremost landscape painters, so that those characteristic browns of R. A. Blakelock and greens of J. H. Twachtman are very much in evidence.

In addition to these, there are typical watercolors by Winslow Homer, two rather murky canvases by A. H. Wyant, an exceptionally fine Homer Martin, four Innesses and several Childe Hassams. Other artists represented are George Bellows, Frank Benson, Emil Carlsen, William Chase, Arthur Davies, Charles Davis, T. W. Dewing, George Fuller, Daniel Garber, C. W. Hawthorne, George Luks, Gari Melchers, R. L. Newman, A. P. Ryder and J. Alden Weir.

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P. W. A. P. Work Considered In Relation to Newark Museum

NEWARK.—An exhibit of thirty oils, watercolors, prints and sculptures added to the permanent collections of the Newark Museum through the Public Works of Art Project has been opened at the Museum. The opening is also the occasion of a statement by Beatrice Winsor, Director of the Museum, who was chairman of the Project in Northern New Jersey, of its accomplishments in that district.

Although the project has been written about from many points of view, little has been said about its effect upon the museums through which it was administered. In this respect, Newark's experience has been exceedingly interesting. At the time of the announcement of the project and the decision to administer it through local museums, the Newark Museum was most beset with its troubles. Because of a reduction in municipal appropriations, the Museum had recently lost half of its staff, and otherwise suffered seriously in its work. And with the general public uncertainty, many of the supporting elements in the community on whom the Museum could normally count had vanished. There was, therefore, the element of the dramatic when the announcement came that federal employment of unemployed artists in Northern New Jersey was to be administered through the Museum. It served as very tangible evidence of the practical aspects of the Museum's services to those doubting Thomases who questioned the value of a museum in a time of changing conditions.

In another respect the Museum also welcomed the opportunity of service in carrying out the purposes of the project. Since its inception, the Museum has recognized its obligation to the contemporary artist, and it has

sought by exhibits and purchase to offer him whatever encouragement and assistance lay within its powers. Little of this nature has been possible in the last few years because of depleted finances, and this was an additional reason for the Museum to welcome the opportunity to be of use, through its Director, in this plan to aid the unemployed artists of its community.

The accomplishments of the Northern Jersey sub-committee of the Public Works of Art Project, as reported by Miss Winsor, includes the employment of thirty-eight artists, who produced some eighty-eight works of art. Jersey as an art center is, of course, greatly influenced by New York, and it is difficult to isolate a distinguishing feature of the work of these artists. The work produced could roughly be said to be divided equally between artists who work in the so-called modernist tradition and those of an academic approach. None of the artists attempted social protest in his work. Several of them, notably Maxwell S. Simpson and Rowland C. Ellis, reconstructed historical scenes of Jersey interest. Only three mural projects were authorized, the most ambitious being that of Carl Lella in the Woodbridge High School. Among those whose works aroused particular interest, and examples of which were added to the Museum's collections, are Grant Reynard of Leona, Lew Davis of Plainfield, and Stephen McNeely of Newark.

From the work done under the New York committee, the Museum was enabled to add to its collections examples of the work of several artists. Among those that it particularly welcomes are a large watercolor by Emil Holzhauser, "On the Village Limits"; two still lifes by Stuart Edie, and one by Ben Benn.

FOREIGN AUCTION CALENDAR

BERLIN

Max Perl

November 29, 30—Books and graphic art.

Lepke

October 24—Paintings by old and modern masters.

November 14—Antiquities and old master paintings.

Int. Kunst-Auktion

October 18—Paintings by Old Masters.

FRANKFORT

Hugo Helbing

November 6, 8—The Othmar Strauss collection.

MUNICH

Karl & Faber

November 13-14—Incunabula, German literature, history, etc.

LONDON

H. R. Harmer

October 22, 23, 24—The Hind collection of France and French colonies issues.

Pattick & Simpson

November 20—The unique collection of old English pottery belonging to Lord Revelstoke.

Christies

October 29—The extensive library of the late Douglas W. Freshfield and valuable books and autograph letters from other consignors.

October 30—Old English and foreign silver from the Pakenham, Freshfield and other collections.

October 31—Oriental carpets, textiles, furniture, pottery and porcelain, the property of the late Douglas W. Freshfield, Esq.

November 6—The second portion of the important collection of old English drinking glasses formed by Grant R. Francis, Esq.

An oil, "Moonlight Over Sandpit," by Henry Mattson, a pencil drawing by Peter Blume, and sculptures by J. Ruth Nickerson, Romauld Kraus, and Mildred Jerome are also in this group.—R. N.

Annual Show of Oil Paintings Is Now on View in New Hope

NEW HOPE.—The annual exhibition of oil paintings at the Phillips Mill, New Hope, Pennsylvania, opened on Saturday, October 6 and will remain on view through November 4. It will be open to the public daily from one to six o'clock on week days and ten to six o'clock on Saturdays and Sundays.

The quaint old grist mill, which was part of the Pownall grant in the days of William Penn, thus becomes a center of interest to thousands of art lovers, as was the case last year when over 7,000 visitors came to see the show and the growing colony of artists in the Delaware River Valley. Where before and during the American Revolution grain was ground, now landscape paintings and portraits are shown.

The Phillips Mill is located about half-way between New Hope and Center Bridge, one and a half miles from each historic settlement along the Delaware River and the old canal, famous for the mule-drawn barge excursions during the summer and fall months. The natural beauty and intimate charm of the valley, with its sturdy and thriving inhabitants and old stone houses and barns, have attracted many leading artists since 1895 so that to-day there are over one-hundred painters, etchers, illustrators, writers, musicians, actors and craftsmen living and working here.

There are exhibited this year about one hundred and twenty oil paintings and sketches. They represent over fifty artists whose work varies widely, thus showing different phases and tendencies in the art of contemporary painting. For convenience and clarity of view, the exhibition is organized into three galleries, one large and two smaller ones.

Among the leading painters con-

tributing to the exhibition are Daniel Garber, Edward W. Redfield, William L. Lathrop, Albert Rosenthal, John F. Follinsbee, William Auerbach Levy, Elizabeth Price, George W. Sotter, Henry B. Snell, Margaret Spencer, John Wells James, H. H. Baker, Bernard Badura, Henry Rand, Clarence R. Johnson, Kenneth R. Nunamaker and William F. Taylor. Most of the paintings are new and have never been shown before.

All work has been chosen first by the contributing artists themselves and then selected by the art jury, consisting of William F. Taylor, Chairman, Clarence R. Johnson and Kenneth R. Nunamaker; this committee is assisted by Rolf W. Bauhan and Casimir A. Sienkiewicz in handling many business details.

MAURER MEMORIAL WILL SOON OPEN

The Uptown Gallery of the Continental Club, under the direction of Robert Ulrich Godsoe, wishes to announce that final arrangements have been completed for the Alfred Maurer Memorial Exhibition which will open at the gallery, 249 West End Avenue on October 31. The exhibition is designed comprehensively to embrace work covering a period of thirty-five years and a number of previously unseen canvases will be included.

Seventy-nine pieces will be on display as well as folios containing one hundred and thirty-six additional water colors, drawings and gouaches. The exhibition will continue for five weeks, closing on December 3.

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ART AND PUBLICITY

Despite the fact that city editors have recently gained the reputation of extreme caution in matters of publicity, the more stunted occurrences of the art world still enjoy spreads of type denied to artists without a flair for the sensational. That many of these events have a higher "reader interest" than good art without journalistic savor is, of course, apparent. But it is unfortunate that a knack for self advertisement should bring general attention to mediocre art, while painters without this faculty are for the most part left unnoticed.

The most striking recent instance of art breaking into big time publicity was afforded by the now famous satirical canvas by Jere Miah II which hung in a group show at the Westchester County Art Center. This castigation of the Roosevelt regime, which was destroyed by an alien patriot from Czechoslovakia, drew far more attention than many artists enjoy after years of sincere hard work. Not only did the story of the fate of this painting appear in many versions in the American newspapers, but the English press fell upon it with glee and described at great length both the subject matter of the painting and its ultimate fate.

As is only natural, artists with a more subtle style in publicity, gain a smaller audience. But the rather obscure art colony in Lime Rock, came for a brief moment into the metropolitan limelight when one member of the group challenged another to a painting duel. According to Mr. Edward Alden Jewell, who reported this incident, the injured artist offered his opponent: "Your own conditions, your own subject, your own time limit and your own standards of judgment."

A sensational nude, communist symbols or certain types of religious painting can also, as we all know, cause considerable furor in the press. But the artists, whose egos swell briefly during the few days when their names appear in headlines, after all reap but

small benefit from their moment of dubious glory. Like all those in all walks of life who enjoy their brief moment of falsely kindled fame, their names are soon forgotten and the artists who bend all their energies upon the realization of their talents, are those whose names come to have a living meaning.

However, greater fairness would be done to all, if newspapers were to exercise the same discretion regarding art, as they do in matters that are less mysterious to them. A few artists of genuine rank, such as Whistler, Pennell and in our own time Epstein and Brancusi, appear to have had a talent for making good copy as well as producing good work. But in the main, the sincere artist realizes that such propaganda, with its trails of reporters and telephone calls, is unworthy of his time, while the art lover dismisses such stories with an ironic sense of their futility and misplaced value.

INDIVIDUALITY IN BULLETINS

In view of our continued plea for museum bulletins written in an interesting and attractive style, it gives us great pleasure to reprint below an article in the October 6 issue of the Bulletin of the Minneapolis Institute of Arts. It is not that we wish to offer this as a model for all museums to follow, but rather to suggest that it is an example of what can be done by the small museum which wishes to attract its public and to give it information in a sprightly and decidedly individual manner:

"Well," snapped the Duchess as they wandered around in the white house of six columns, "it strikes me as nonsense. Cleaning, painting, polishing. Off with his head," she screamed as she caught sight of a timid little man who was busily painting the walls of a long gallery.

"Hush," whispered Alice. "He will hear you."

"I hope he does," snorted the Duchess. "I for one don't approve of this business of refurbishing and change. Art museums are for storing art. Nobody ever goes into them. Why should they?

Art has nothing to do with them."

"I don't believe that is true of this place," ventured Alice. "It doesn't look like an artists museum to . . ."

"What's an artists museum?" interrupted the Duchess rudely.

"Why, it's the kind you were talking about," said Alice in surprise.

"Well, what kind is that?"

"It's a museum that never tries to make things alive and interesting to people. It's one that never thinks to have pictures and tapestries cleaned. It's one that lets draperies and chair coverings get soiled and torn. It's a drab, dreary, dusty place. But this isn't. You can see for yourself that the walls are being painted."

"Bah!" fumed the Duchess. "You've been bitten by the idea that art belongs to everybody."

"Well it does," maintained Alice stoutly.

"But how are they ever going to get to know about it," queried the Duchess as if she had caught Alice out at last. She blew out her great red cheeks and looked at Alice with a cunning gleam in her eyes.

"But haven't you read your book?" asked Alice in amazement.

"What book?" shouted the Duchess. "You know I don't read books. What book, I say?"

"It's a program," murmured Alice in confusion. "I forgot you didn't read." "Forgot nothing. You're just trying to be disagreeable," said the Duchess in a nasty tone. "What does the book say?"

"It tells what this museum is going to do to keep people interested in art. Lectures and concerts and things. Some of the lectures are going to be about modern art. I'd like to hear them," she finished wistfully.

"Stuff!" shouted the Duchess. "Modern. Fiddlesticks."

"Well, you ride in a stream lined car don't you?" asked Alice. "You have an electric refrigerator and a vacuum cleaner and a radio in your own palace, haven't you?"

"What's that got to do with it?" demanded the Duchess looking at Alice with suspicion.

"Maybe nothing," replied Alice, "but I think that if you are going to accept modernism in some things you ought to give modernism in other things a chance too." Alice had grown quite large and positive in the last few minutes.

The Duchess peered at her. "Mad,"

she muttered to herself. "She's gone mad."

"Now look here," continued Alice. "There are going to be five lectures on modern art—on design, sculpture, the theatre, painting, and architecture. And they are by people that know, too. Maybe if you heard the one on architecture you could do something about your old palace." She cocked an inquisitive eye at the Duchess.

"Balderdash," replied the Duchess. "What other new-fangled notions have they got?"

Alice was beginning to enjoy herself. "Well, there are a number of Art Appreciation Courses . . ."

"What's an Art Appreciation Course?" "It is a course that tells you about all kinds of things. Not just about how they are made, but under what circumstances"—Alice stumbled a little over that word—"what sort of a man made them and how he lived."

"Oh!" grunted the Duchess. "And what do you mean by 'all kinds' of things, pray?" She stared at Alice.

"Well, there's one about prints," began Alice, "you know, about Rembrandt and Whistler and their etchings."

"Who were they?" inquired the Duchess.

"They were two of the greatest etchers in the world, and Whistler was a very amusing man besides." "Why," she remarked suddenly, "he was just the sort of man who would have put you in your place."

"Put me in my place? What do you mean?" screamed the Duchess.

"I mean that he would have appreciated your true nature," amended Alice hastily.

The Duchess glared at her. "Well, go on with the program," she said ungraciously.

"There are going to be talks about history and travel and manners and customs by a woman who knows a great deal about them . . ."

"Bosh!" interrupted the Duchess. "No woman knows anything about history."

"Well this one does," said Alice. "She can tell you all sorts of things—some of them rather queer, too—about the people who made history. Just like yourself. She could probably tell you things about yourself you never knew before."

"Anything else?" inquired the Duchess scornfully, ignoring the last remark.

"Well, there are three courses on the history of art," said Alice shortly. "And some talks about interior decoration. You could hear those with profit," she finished, with a baleful glance at the Duchess.

The Duchess glared at her and looked around frantically for her executioner. "Off with her head," she screamed. But he was nowhere to be seen, and the Duchess turned around and peered at Alice. "What do you mean by such impertinence?"

"I mean that if your palace weren't such a dreary old place—like the only museums you've ever seen till now—you wouldn't have to spend all your time in other people's kitchens just to get away from it." Alice looked defiantly at the Duchess, who was incoherent with rage.

"Wretch," she screamed, "you ungrateful wretch. And is that all there is to your precious program?"

"No it isn't," said Alice tartly, "but I'm not going to tell you any more." She stamped her foot. "I'm tired of your ill manners, and I am going to look at the tapestries."

She hurried away down the corridor, but the Duchess went puffing after her shouting, "Wait. You know I can't read. What's the name of the person who is going to talk about architecture?"

BICENTENARY OF WRIGHT OF DERBY

MANCHESTER.—Some of those who visited the exhibition of British art at Burlington House may have noted with surprise that Joseph Wright, or Wright of Derby, as he was popularly called, was represented not merely by two paintings displaying the strong lighting effects for which he became famous but also by a delicate and highly stylized water-colour drawing of "The Falls of Tivoli." The exhibition of his work which is open in the Derby Corporation Art Gallery until November 18 is worth a visit if only because it shows that Wright is a more versatile painter and in many senses a far better artist than he is normally credited with being. The following article by a critic of the Manchester *Guardian* which we reprint below, gives an interesting description of this bicentenary show:

"The most typical paintings with their heavy shadows, dull browns, and coppery reds do not in fact by any means represent the whole of Wright, nor even Wright at his best. Such things as the famous 'Orriery' and 'The Air-pump,' which are in the exhibition, though solidly painted in an idiom reminiscent of Caravaggio and Honthorst, are almost as effective when turned into the black-and-white of mezzotint by Valentine Green and Pether, as may be seen by the prints shown in the rooms on the ground floor. The drawings in the manner of 'The Falls of Tivoli,' like some of the paintings of Dovedale and the Lakes, prove that Wright was capable of doing landscapes which, in spite of owing too much at times to Richard Wilson, are in the direct tradition of the English school. Amongst these landscapes there are a number in the exhibition in which moonlight is painted with the same conscientious observation of natural effect as the larger studies of lamp and candle light. When he came to recording the eruption of Vesuvius which so much impressed him on his Italian visit his limited feeling for colour led him into dullness and monotony and the numerous replicas he made of these (as of many of his other) subjects give little evidence of the sound painter-like qualities that characterize his 'Landscape with Rainbow,' where he achieves an effect worthy almost of Constable. Other sides of his talents are to be seen in his small interiors with figures, his conventionally 'elegant' illustrations to romantic poems, and a strange series of children toying with bladders, often lit artificially from behind.

"But Wright at his best is the Wright of the portraits. The exhibition, thanks to numerous loans mostly from owners in the neighborhood, is strong both in the single figures, which often reach the work of his master, Hudson, and Gainsborough, whose practice he hoped to inherit when the older painter had left Bath, and in the groups where one feels, more particularly in the portraits of children, that he is more than a little akin with Raeburn. Amongst the portraits which stand out both for their general design and the sense they give of conveying the sitter's character are those of Sheridan, Wilberforce, Erasmus Darwin, Thomas Arkwright (whom he painted several times), Mrs. Crompton, and the Wood Children, which the gallery has recently been fortunate enough to be able to add to its permanent collection.—L.H."



SMALL SHERATON MAHOGANY SIDBOARD

Included in the dispersal of fine American furniture and decorations from the estates of the late Dr. Dudley H. Morris and of the late Arthur E. Cole, to be sold at the American-Anderson Galleries on October 26 and 27.

AMERICAN, circa 1815

1934 International Now In Progress Lists Its Awards

(Continued from page 3)

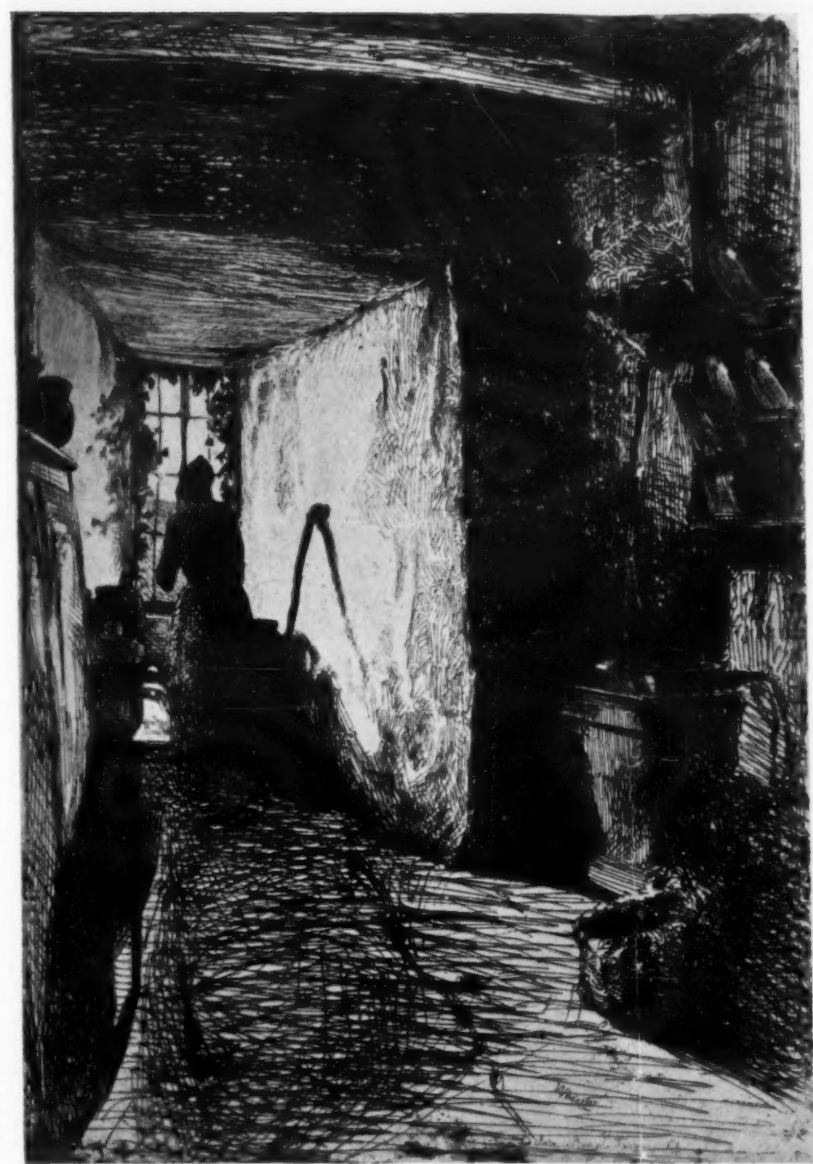
Karlsruhe Academy and later in Paris, Rome and Berlin. He occupies a leading place among the more advanced artists in Germany and is represented in all the important European galleries. He first appeared in a Carnegie International in 1925. In 1927 he was a member of the Jury of Award for the 26th Carnegie International. Hofer's early work was done under the influence of Puvis de Chavannes, but later he became interested in primitive art and in the work of Cézanne, Picasso and Derain. Since the war he has developed a style of his own, severe and thoughtful. His reputation outside Germany is widespread.

Sidney Laufman, the American artist to whom the Third Prize was awarded, was born in Cleveland, Ohio, in 1891. He received his early training at the Cleveland School of Art, the Art Institute of Chicago, and the Art Students' League. In 1920 he went to Paris, where for a decade or more, he lived and painted, returning but recently to the United States. He won the Logan Prize at the Annual American Exhibition of the Art Institute of Chicago in 1932. He is represented in the Whitney and Cleveland Museums.

Edouard Vuillard, the French recipient of an Honorable Mention, was born at Cuiseaux (Saône-et-Loire), in 1868. With Bonnard and Roussel, he attended the Academy Julian under Bougeureau and the Ecole des Beaux-Arts under Gérôme. His intimate scenes of everyday middle class life are well known to American art lovers. He is represented at the Luxembourg and other modern museums but the majority of his work is found in important private collections in all lands.

The Spanish artist, Salvador Dalí, who received an Honorable Mention, was born in Figueras, Catalonia, in 1904. He studied for a while at the Academy of Beaux Arts, Madrid, and later painted independently in Figueras and Paris. He was introduced to the United States at the Carnegie International in 1928. Dalí is rapidly becoming the most prominent surrealist of the day. His first one-man show in the United States was presented at the Julien Levy Gallery in New York in 1933. Prior to that, his work in Paris in 1929 had caused a rebirth of the surrealist movement. His canvas in the 1934 International, "Enigmatic Elements in Landscape," is a typical example of surrealism, but surrealism with a primitive clarity and refinement of detail characteristic of Catalan landscapes. Dalí, in addition to his paintings, has carried surrealism into essays and poems.

Alexandre Deineka, who also received an Honorable Mention, was born in Kursk, Union of Soviet Socialist Republics, in 1899. He studied at the Art School of Karkov and later at the Art Institute of Moscow, where he graduated in 1924 in the polygraphic arts class. Immediately after graduating, he became active as an illustrator of many of the important papers and magazines in his country. In 1927 he worked for the State Publishing Office and from 1929 to 1930 he was consulting expert on posters and sub-professor of the Moscow Institute of Polygraphic Arts. In 1930 he became prominent for his



"THE KITCHEN"

By WHISTLER

Included in the Whistler Centenary exhibition now on view at the Knoedler Galleries.

constructive decorations for Mayakovsky's play, *Banya*, at the Moscow theatre. At present he is engaged in designing color schemes, streets and houses in the various towns of the Soviet Union. He is exhibiting for the second time in a Carnegie International, having made his initial appearance in the 1931 International.

Franz Lenk, the German artist who received an Honorable Mention, was born in Langerbernsdorf, Saxony, in 1898. His parents were simple farm folk, skilled, however, in hand-craftsmanship. At the age of fourteen Lenk began to paint and draw, and at the age of sixteen he entered the Dresden Academy. From 1916 to 1918, he was a soldier in Russia and France, but after the war he returned to the Dresden Academy. His landscapes are noted for their painstaking observations, lively feeling of atmosphere, the individuality of houses and vegetation, and their color and delineation. "Bavarian Landscape" is characteristic of Lenk. He first appeared in a Carnegie International in 1933.

André Derain, the French artist to whom the Allegheny County Garden Club Prize was awarded, has already established himself as a Carnegie Prize winner, having been awarded First Prize in the 1928 International for his "Still Life." He has been exhibiting in Carnegie Internationals since 1924, and his work is widely represented in America.

Three artists who died recently will be represented for the last time in a Carnegie International. They are Roger Fry, English artist and writer; John Kane, the Pittsburgh laborer and house painter who came to be considered the greatest "primitive" since Rousseau; and Adolphe Borie, distinguished American painter. Fifty-two artists are making their initial appearance in a Carnegie International this year. This makes an unusually large percentage of new artists in the International and is indicative of the rapid change taking place in the art world.

There are three hundred and fifty-six paintings in the 1934 International. Of this total two hundred and fifty-three are by European and one hundred and three by American artists. In all there are two hundred and ninety-six artists—one hundred and ninety-three European and one hundred and three American—represented. The thirteen nations contributing to the Exhibition are as follows: United States, France, Great Britain, Spain, Italy, Germany, Belgium, Holland, Poland, the Union of Soviet Socialist Republics, Norway, Austria and Sweden.

The Exhibition will continue in Pittsburgh through December 9. Immediately thereafter the European section will be shown in Baltimore at the Baltimore Museum of Art from January 1 to February 12, 1935, and in San Francisco at the San Francisco Museum of Art from March 14 to April 25, 1935.

INTERESTING ART IN MALMEDE SHOW

COLOGNE—The Kunsthau Malmede is showing in its autumn exhibition, some noteworthy examples by old masters of the Dutch school from the XIVth to the XVIIIth century.

"The Wild Bear Hunt" by Paulus Potter, formerly in the Carstanjen collection in the Wallraf-Richartz Museum, Cologne, presents a welcome surprise in its fresh appearance. This fully signed picture, which is dated 1648, has been cleaned and freed of several layers of dirt, thus restoring the old brilliancy of color. In his inimitable energy and force of handling, Potter surpasses other artists in this genre, as well as in his exact observation of nature and close study of animal movements. The successful cleaning reveals one of Potter's masterpieces, which may well be compared with the famous "Bull" by the same artist in the Mauritshuis in The Hague.

Marinus van Roymerswaele is represented by one of his typical depictions of a banker and his wife. To be noted especially are the hands—long and bony, but essentially fine, which are reminiscent of Schongauer. The Dutch origin of this work is revealed not only by the light effects but also by the strong feeling for local color.

The little painting by Joachim de Patinir, full of rich, yet soft green tones, is very charming. The carefully built up landscape shows the three typical color nuances employed by this artist:—brown in the foreground, green in the middle distance and bluish tones in the background. Numerous carefully painted little figures animate the canvas. They are done in Patinir's characteristic tones of lavender, rose and blue, finely harmonized. It is remarkable to see how the wide atmospheric perspective is emphasized by the tall trees in the foreground.

In "The Temptation of St. Anthony" by Jan Mandyn we have an artist who, in a broader and more rhetorical form, goes even farther than Bosch. Like the works in Douai and Haarlem, the signature of the picture in this display carries a little shield with a scorpion.

The exquisite "Adoration of the Shepherds" by Hendrik Goltzius—a work which has been engraved by J. Matham, forms the link in the exhibition with the XVIIth century.

Also on display is one of the very interesting early landscapes by Jacob Ruysdael. His mastery in this genre is displayed in the manner of treating the sky, the handling of the clouds and atmospheric perspective, and in the general tonality of rare warmth and strength.

Aelbert Cuyp shows a well composed "Bear Hunt." In this picture the sunlight striking through the wet atmosphere creates a composition of unusual beauty, with the outlines of all objects more or less dissolved.

The hunting dogs of Ludolf de Jongh are well known. In the animated picture in the present exhibition he shows his talent at its best. The numerous huntsmen, dogs and horses rest around a fountain in picturesque positions, creating a work that is as interesting in design as it is lovely in coloring. Jan Fyt is seen in an outstanding still life. The painting of slaughtered swine in a courtyard by Hendrik van den Burgh is as strong and realistic in its feeling as a Pieter de Hoogh. Also very interesting is the painting of the studio

The Modern Museum Housing Exhibition Is Comprehensive

Through Wednesday, November 7, three floors of the Museum of Modern Art are being devoted to the most comprehensive and elaborate housing exhibit ever held in this country. This display is sponsored by the New York City Housing Authority, Columbia University Orientation Study, Lavanburg Foundation, the Housing Section of the Welfare Council, and the Museum of Modern Art.

For clarity and emphasis, part of the exhibition is arranged in huge wall panels in numbered sequence, like the pages of a big book spread out along the walls of the Museum. The panels outline by means of photomurals and a few graphic words the necessity for slum clearance, the obstacles in the way, and the possibilities of achieving modern, satisfactory low-cost housing not only in New York but all over the country.

The exhibition also includes models of housing projects and developments both here and abroad, and two full sized apartments. One of these is a three-room flat lifted almost intact, furniture and all, from an old-law tenement house recently demolished.

As a contrast to the old-law tenement flat, a modern, low-cost apartment has been built on the third floor of the Museum. It also consists of three rooms and illustrates the type of apartment that can be built in a modern housing development to rent for little if any more than the old "dumb-bell" flat. It is furnished in modern style, with the simple but attractive furnishings that can be bought today in large department or furniture stores at very low cost.

In commenting on an exhibition of slum clearance and low-cost housing in an art museum, Mr. Alfred H. Barr, Jr., Director of the Museum, said:

"Architecture has been one of this Museum's important fields of activity since its large International Exhibition of Modern Architecture which was held in 1932 and has since been shown in so many different cities throughout the country. An important part of that exhibition was the housing section which included projects and completed developments both here and in Europe. That the artistic or architectural side of housing is important is demonstrated by the very bad architecture which has been applied to most of the housing already constructed in this country. The Museum is, of course, most interested in the architectural aspect of the housing problem."

The exhibition is being held under the supervision of Philip Johnson, Chairman of the Architecture Department of the Museum, and directed by G. Lyman Paine, Jr., of the New York City Housing Authority.

of an artist by Gerard Dou, in light, warm colors, showing many parallels to the pictures with similar subjects in the Cook Collection at Richmond.

Other carefully selected works by Jan Wynants, Nicolas Berchem and Emanuel Murant indicate the high standard of Dutch XVIIth century landscape painting. Finally, we may mention the animated illustration of Lord Byron's famous poem, "The Givour" by J. H. Vernet, showing an episode in the Greek struggle for liberty.

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COTTON, McCULLOH,
ET AL. PAINTINGS

Now on Exhibition
Sale, October 25

European and American paintings from various private collections, including property of the estates of Elizabeth A. Cotton of Brookline, Mass., sold by order of the executors, Horace Morison and Walter B. Grant; and of Allan McCulloh of New York City, sold by order of the executors, will go on exhibition today at the American-Anderson Galleries prior to sale the evening of October 25. The catalog includes XVIIIth century British portraits, Barbizon paintings and XIXth century American and Dutch works.

A waist-length portrait of "Lady Spencer Churchill" by Hoppner has passed through the collections of Clement A. Griscom, dispersed at the American Art Association in 1914, and Mrs. Hamilton Fish, Washington, D. C. A bust-length portrait in pastel of "Arthur Murphy, Esq.," by Ozias Humphrey, 1742-1810, is from the collections of William Upcott, Esq., who came into possession of it on the death of Ozias Humphrey, John Tayleure, Charles J. Wylie and Leverton Harris. "G. Lowther Thompson, Esq.," as an Undergraduate, painted in 1812 by Sir William Beechey, R.A., and a waist-length portrait of "Mrs. Wilberforce Bird" by John Ople, R.A., which was shown in the Burlington House Winter Exhibition in 1875, and comes from the collection of Mrs. James Watson, granddaughter of the sitter, also appear in this group.

Interesting examples in the Barbizon paintings include Daubigny's "Le Toli Rouge." Among four examples by Diaz are his "Jupiter and Callisto," stamped at lower right: "Vente Diaz," which was in the collection of Clement A. Griscom, dispersed at the American Art Association in 1914, and "Nymphes sous Bois," one of the Cotton estate pictures. A little cradled panel, "Sheep," by Jacques, one of the McCulloh paintings, is from the collection of the Metropolitan Museum of Art, dispersed at the American Art Association in 1929. Other XIXth century French paintings include Ziem's colorful "Venice"; Bouguereau's "Portrait of a Girl," from Tedesco Frères, Paris, and M. Knoedler & Co., and Henner's "Young Girl in Red," "Ideal Head" and "Reclining Nymph."

In the early work are two French paintings from the collection of A. Picard, Paris, "The Annunciation," by Jean Provost, 1462-1529, with the Virgin shown kneeling in a transitional Gothic Renaissance interior, and "Madonna and Child with St. Anne," School of Avignon, about 1500. An early Dutch work is "Christ on the Road to Emmaus" by Aelbert Cuyp, from the James Warren Lane collection, dispersed in 1924 at the American Art Association.

Dutch paintings of the XIXth century include two examples by Albert Neuhuys, "The Young Mother," a delightful genre painting, and "Rustic Interior"; also "The Faggot Gatherer" by Anton Mauve, all three from the Cotton estate. A portrait of "Dutch Sailing Barges," in the calm waters of the Scheldt, is by the Belgian painter, Paul Jean Clays.

Two historical works by the Italian, Albert Operti, 1852-1927, were painted at the request of Secretary of the Navy W. E. Chandler, and portray, respectively "The Rescue of the Lady Franklin Bay Expedition at Camp Clay (1884)" and "Farthest North." Both

paintings were shown at the California Exhibition, San Francisco, and the World's Columbian Exposition, Chicago, 1893, and were removed from the Capitol of the United States, Washington, D. C., early this summer. The paintings are described and illustrated in Major-General A. W. Greeley's *Reminiscences of Adventure and Service*, New York, 1927, and in other works on polar exploration.

Daniel Ridgway Knight's "Normandy Peasant Girl," from the McCulloh estate, and "In a Normandy Flower Garden" appear in the catalog. Blakelock's "Old Mill in Autumn" was purchased from George C. Blakelock, M.D., brother of the artist, about 1902, and is accompanied by a letter recording the history of the painting. There are two works by Chase, "The Japanese Book," which was exhibited at the Worcester Art Museum, Worcester, Mass., and at the Corcoran Gallery of Art, Washington, D. C., and his "Portrait of Madame X." Earlier American work is represented by Copley's three-quarter-length portrait of "Sidney Taylor White, Esq., J.P. of Bentham Hall, Essex."

MORRIS COLE FURNITURE AND SILVER

Now on Exhibition
Sale, October 26, 27

Notable XVIIIth century Philadelphia, Rhode Island, Virginia or Maryland and other American furniture, in walnut, mahogany, cherry and maple, and rare and beautiful early American silver of most desirable quality will go on exhibition today at the American-Anderson Galleries, in a catalog consisting of property collected and formerly owned by the late Dr. Dudley H. Morris of Riverdale and Easthampton, N. Y., and Charlottesville, Va. This will be sold by order of the present owner, Mrs. Geo. F. Morris, together with property from the estate of the late Arthur E. Cole, of Baltimore, Md., and a few additions from other sources, on the afternoons of October 26 and 27.

Outstanding in the Philadelphia furniture is a Savary type Chippendale shell-carved walnut lowboy, placed at about 1760, with claw-and-ball feet, chamfered and reeded corners simulating columns, and fine carved scallop shells in relief on the valanced skirt and on the front pair of the four cabriole legs. A set of six Chippendale carved mahogany side chairs, attributed to James Gillingham, with the characteristic openwork Gothic splat, showing carved trefoil leaf motif on the crest, and a Hepplewhite inlaid mahogany card table are others of the very attractive Philadelphia pieces. A shell-carved bonnet-top cherry chest-on-chest, attributed to Goddard, about 1770, is most notable in the Rhode Island pieces. A Hepplewhite mahogany serpentine-front sideboard, finely inlaid with pendant husk motives and banding, is a high point in the late XVIIIth century Hepplewhite group. A Chippendale walnut lowboy, of Virginia or Maryland origin, is distinguished by a rare variation of the form of the shell and scroll carving of the cabriole knees and of the claw-and-ball feet. A Chippendale walnut secretary-book case with paneled doors, assigned to Pennsylvania, has a broken-arch pediment with tall flame finial.

An array of XVIIIth century furniture classed merely as American includes much fine Chippendale carved mahogany, with desirable side and arm chairs; a slant-top desk with serpentine front; and a tripod table with claw-

and-ball feet. In this group appears a card table from New England, inlaid with lighter woods, a small, rare piece that combines characteristics of the Newport cabinetwork of about 1780 and McIntyre's early work.

A set of four side chairs and an all mahogany high-post bedstead, with acanthus leafage, are especially good in the XVIIIth century Sheraton carved mahogany. Among the early XIXth century pieces under the same classification appear a small sideboard, with a writing drawer, and an inlaid and upholstered window seat of Duncan Phyfe type. Of American fashioning, about 1820, with acanthus carving and lion's paw and cornucopia legs, is an upholstered mahogany lyre-form love seat in the Duncan Phyfe style. The Hepplewhite late XVIIIth century furniture includes attractive bureaus, among them a finely inlaid walnut serpentine-front Baltimore or Philadelphia example and an inlaid mahogany and satinwood swell-front piece, with thistle brasses; several inlaid mahogany, and mahogany and satinwood Baltimore or Philadelphia card tables and Pembroke tables; and also carved mahogany side and arm chairs.

Representative of the simpler maple American furniture are a paneled door secretary, and a fine cherry block-front bonnet-top chest-on-chest, placed at 1770. In an interesting group of Windsor chairs appear three small matching comb-back examples. Also in this earlier furniture are some interesting examples in walnut and maple of the highboy, lowboy, wing chair, etc. There are also a number of pine cupboards and dressers of Pennsylvania type and English furniture in oak and walnut, chiefly of the Jacobean period. A choice group of Chippendale, Georgian and Queen Anne mirrors and clocks appear in the catalog also.

A rare early American silver mug by Paul Revere, 1735-1818; two engraved silver octagonal pepper and salt shakers by Samuel Edwards, 1705-62; and a rare shaped mug by Benjamin Burt, 1729-1805, exhibited at the Minneapolis Institute of Arts in 1929, are pieces of special interest in the silver. Very early Boston silver includes a sugar bowl with cover, by William Homes, Sr., 1717-1783, and a rare shaped mug by Rufus Greene, 1707-1777. Other pieces include a sauceboat, porringer and a creamer, as well as a fine silver tea service by William S. Pelletreau, New York.

Georgian Sheffield plate, English and American pewter, blue and white Staffordshire, and hooked rugs round out the collection.

KELLY LIBRARY

Now on Exhibition
Sale, October 24, 25

The first book sale of the season at the American-Anderson Galleries, will be the collection of the estate of the late Thomas Hughes Kelly of New York City, to be sold the afternoons of October 24 and 25, by order of the executors, George J. Gillespie and George J. Gillespie, Jr. It comprises about ten thousand volumes of general literature, standard sets, first and limited editions, books on the fine arts, architecture and decoration, books about books, and many fine colored plate books. A feature is a collection of works pertaining particularly to Ireland, biographies of Irishmen, first editions of Irish authors, genealogies, books on the manners and customs of the Irish people, on Irish folklore and on the architecture and antiquities of Ireland. There is also a small group of fine mezzotint engravings by S. Arlent Edwards. The Kelly library will go on exhibition today.

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Exhibition, October 21
 Sale, October 24-27

The Rains Galleries, 12 East 49th Street, will place on view tomorrow afternoon fine English furniture and decorations from the regular stock of Richard W. Lehne, Inc. to be sold by his order; distinctive antique English silver and Sheffield plate from several notable London sources, and old Chinese porcelains, decorations and works of art, the property of a New York collector.

The English furniture from the Lehne stock represents fine examples of the designs of XVIIIth century English cabinetmakers. Among the important examples of Chippendale are a tilt top table of dark mahogany with cabriole legs, delicate wheat husk carving and claw and ball feet; a dark grained mahogany commode with shaped front and boldly carved cabriole legs, and another commode in similar wood with a serpentine front, chamfered side columns and bracket feet. The decorative period of Adam is represented by a satinwood writing table, decorated with conventional floral bouquets, festoons and scrollings, and a pair of carved and gilt wood console mirrors, the panels of which are in the Chinese manner. Other XVIIIth century Georgian examples of particular merit are a pair of Bilboa mirrors with the original Vauxhall glass made about 1780; a pair of Georgian dwarf corner cupboards of Kent carving, finished in apple green, and a pair of rare convex mirrors of bull's eye glass with richly carved gilt pine frames. Two Georgian pine doors with carved gadroon mouldings, made about 1780, are architecturally interesting, while outstanding among the decorative accessories is a pair of crystal and blue glass candelabra on ormolu and marble bases.

The collection of antique silver and Sheffield plate embraces a wide variety of desirable articles, both useful and decorative. In the group of silver there are a number of outstanding early items, notable among which are a William III silver mug made by Andrew Raven in 1700, an extremely rare and important James II silver covered porringer made in London in 1687, a plain tapering side handle coffee pot of the Queen Anne period made by William Gambel in 1704 and an exceptional pair of Irish silver tazzas, made in Dublin in 1708 by Edward Barrett, during the Queen Anne reign. An item of unusual importance is a large plain George I inkstand made by Anthony Nell in London in 1717 with the original wells and bell. A pair of important silver Adam covered urns made by Benjamin Smith, in London in 1808, in the period of George III and a George IV silver seven piece tea and coffee service made by William Easton and Robert Garrard are also worthy of notice.

The assemblage of Georgian silver and Sheffield plate is quite large and the exhibition presents may tea and coffee services, candelabra and candlesticks, vegetable dishes, tureens, inkstands, wine coolers and other desirable items. Many of the best known silversmiths are represented, including William Holmes, John Schofield, William Shaw, Paul Crespin, Samuel Courtauld, John Wakelin, William Taylor, Samuel Wood, Henry Chawner, the Hennells, John Carter, Daniel Smith, Robert Sharp and several important artisans from Ireland and Scotland.

The Chinese art comprises porcelains, potteries, textiles and hard stone carvings, principally of the Ch'ien Lung, Kang Hsi, Ming and earlier periods. Particularly noteworthy are a pair of fei tsui jade tall vases of archaic design; a rose quartz large vase



BONNET TOP CHEST ON CHEST ATTR. TO GODDARD
RHODE ISLAND, circa 1770
This cherry wood specimen, with shell carving, is included in the sale to be held at the American-Anderson Galleries on October 26 and 27 of fine American furniture and decorations from the estates of the late Dr. Dudley H. Morris and of the late Arthur E. Cole.

carved with lotus flower and bird motif; a pair of large fei tsui jade phoenix birds; a pair of ivory tall vases of the Ch'ien Lung period carved with the eighteen Lohans and a white jade incense burner of exceptionally good color. There are a number of antique brocade panels of exquisite coloring and design. Among the porcelains of importance are a five-color temple jar with the original cover and a club shaped five-color vase decorated with court figures, both of the Kang Hsi period; a pottery vase of Ye Chang Yao ware of the Tang dynasty; a gallipot shaped vase with marbled glaze of the Ming period; several Imperial porcelain jars of the Ch'ien Lung and Chia Ching periods and a number of Kang Hsi blue and white porcelains.

All three collections will remain on exhibition daily until the days of sale, Wednesday, Thursday, Friday and Saturday, October 24-27 inclusive. The sales will be conducted by Harry Hirschman and the sessions will commence at 2 P. M. each day.

MONTCLAIR

At a dinner given in honor of Mrs. Henry Lang, founder of the Montclair Art Museum, on October 3, a portrait of Mrs. Lang by Leopold Seyffert, N.A., was unveiled and presented to the Museum.

It has been largely through the generosity of Mrs. Lang that the Montclair Art Museum has been made possible. The original building, opened in 1914, was her gift. In 1924, the library, upper gallery and office quarters were added by her. In 1931, her liberality was again evidenced by the new wing which was built especially to house the Rand Indian Collection which she presented to the Museum.

Mrs. Lang's interest in art has not been confined to Montclair. She is a trustee of the Newark Museum and the Pasadena Art Association. Her interest in California artists is well-known as is her art gallery which she maintains in Nantucket.

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Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Recent work by Tromka, October 21-November 3.

Ackermann Galleries, 50 East 57th Street—Exhibition of old prints of New York.

American Fine Arts Society, 215 West 57th Street—Annual exhibition of the American Watercolor Society, opening October 26.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

Annot School of Art, RKO Building—Paintings by Annot, watercolors and gouaches by Jacobi, watercolors by Kurt Roesch, sculpture by Rudolf Belling and canvases by Bertram Hartman.

Arden Gallery, 460 Park Avenue—Seven screens by Max Kuehne and exhibition of modern and period rooms.

Argent Galleries, 42 West 57th Street—Paintings by Celine Baekeland, and work of new members of the N. A. W. P. & S., October 22-November 3.

Art Students' League, 215 West 57th Street—Exhibition of work by invited members, October 23-November 3.

Artists' Union, 11 West 18th Street—Opening group exhibition of the season.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Exhibits showing the history of silk, display illustrating print-making processes (Library Gallery); lithographs by contemporary artists during October; exhibition of contemporary New York City municipal architecture and allied arts.

Brunner Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Fraus Bufla & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 154 West 57th Street—Autumn exhibition of paintings and sculpture by artists of Carnegie Hall, to December 1.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Exhibition of pastels and paintings by Earl Cavis Kerkam, to November 3.

Cooper Union, Astor Place—Exhibition of sketches by Winslow Homer.

Delphic Studios, 724 Fifth Avenue—Paintings by Genevieve Rixford Sargeant, drawings by Henry H. Pierce, Jr.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Paintings and drawings by Marguerite Zorach, October 23-November 3.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by the Master Impressionists, to November 10.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters and contemporary artists.

Ferargli Galleries, 63 East 57th Street—Paintings of trees, by Lloyd Parsons.

Fifteen Gallery, 37 West 57th Street—Members' exhibition, to November 3.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Exhibition of work by members submitted for lay drawing; etchings and drawings of New England by George Wright, to October 31; works of art executed during past summer at the Louis Comfort Tiffany Foundation, October 23-November 3.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Portraits by Wayman Adams, N. A., to October 27; paintings and sculpture by American contemporaries; eighteen original drawings by George De Forest Brush.

Grant Gallery, 9 East 57th Street—Prints by American artists.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Historic Arts Gallery, Barbizon-Plaza—Special display of unique exhibits from the Henry Woodhouse historic collection.

Pinchos Horn, 79 West 12th Street—Exhibition of photographs, October 22-November 5.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by contemporary artists.

Keppel Galleries, 16 East 57th Street—Prints by modern French masters, to November 15.

Kleemann Galleries, 38 East 57th Street—Group show of paintings, drawings and etchings, during October.

Knoedler Galleries, 14 East 57th Street—"A Whistler Centenary," one hundred etchings, dry points and lithographs by James A. McN. Whistler, to November 17.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of etchings and lithographs, to November 3.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Julien Levy Galleries, 602 Madison Ave.—Eight modes of painting, an exhibition under the auspices of the C. A. A., October 22-November 2.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Collectors' pictures from private owners and estates, to October 29.

Macy Galleries, 34th Street and Broadway—Group show of work by contemporary American artists, to October 30.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Paintings by modern French artists.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—German XVth and XVIth century prints.

Midtown Galleries, 559 Fifth Avenue—Paintings by Arthur L. Esner and group show, to October 27.

Milch Galleries, 108 West 57th Street—New and recent paintings by American artists, to November 3.

Montross Gallery, 785 Fifth Avenue—Paintings by Gordon Samstag, October 22-November 3.

Morton Galleries, 130 West 57th Street—Annual watercolor show, through October.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, through November; a New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china; special display of Empire silk gowns.

Museum of Modern Art, 11 West 53rd Street—Housing Exhibition of the City of New York, to November 7; "The Making of a Museum Publication," illustrated by *The Lillie P. Bliss Collection*, 1934.

Newark Museum, N. J.—Children's books illustrated by museum objects; modern American oils and watercolors; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Semi-annual exhibition of work by the art faculty.

New York Historical Society, 170 Central Park West—Exhibition of early American powder horns and powder horn drawings.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

Arthur U. Newton, 11-13 East 57th Street—Original watercolor drawings by Thomas Rowlandson, from the Frank T. Sabin Collection of London, October 22-November 10.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Ave.—American watercolors and drawings.

Raymond & Raymond, 40 East 49th Street—Original lithographs from Contemporary Print Group portfolios, October 22-November 3.

Rehn Galleries, 683 Fifth Avenue—Paintings by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Paintings, temperas and etchings by Clara Tice, October 22-November 10.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Paintings by French and American artists.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Paintings and watercolors by Hilda Belcher, to November 2.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oils and watercolors by Elshemius, watercolors by Aline Fruhauf, watercolors by Milton Avery and David Burliuk.

Uptown Gallery, 549 West End Ave.—Paintings by Pino Janni, to October 29; group show, to October 30.

Valentine Gallery of Modern Art, 69 East 57th Street—French paintings.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

John Wanamaker, 9th Street at Broadway—Wanamaker Regional Art Exhibition of contemporary American painting.

Jullus Weltzner, 36 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Work by contemporary French and American artists.

Whitney Museum of American Art, 10 West 8th Street—Second Regional Exhibition of paintings and prints by Philadelphia artists, October 23-November 22.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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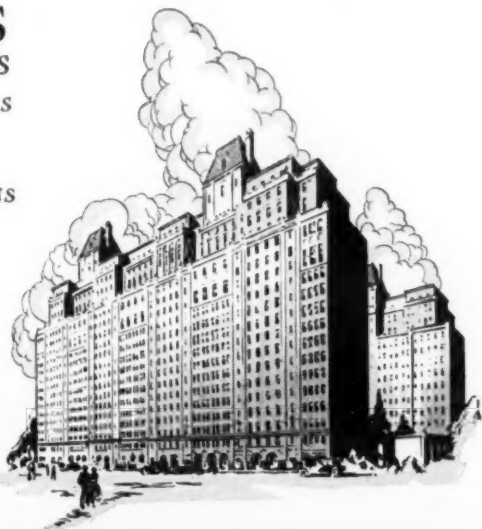
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